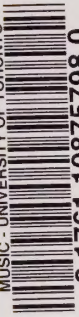


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Wagner, Richard
[Albumblatt; arr.]
Albumblatt

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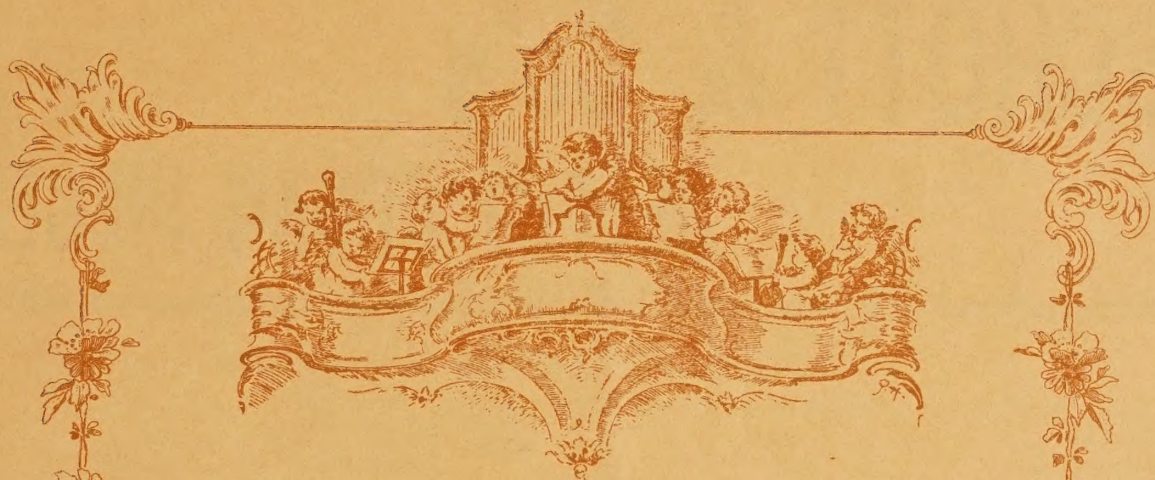
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Compositions and Arrangements
for the
Organ
by
R. Goss-Custard.

- R. Wagner, Walther's Prize Song*
P. Tschaiakowsky, March from la Casse-Noisette . .
S. Stojowski, Melodie, Op. 1, No. 1
E. Nevin, Two Slumber Songs
G. Merkel, Christmas Pastorate
F. Lachner, Marche célèbre de la 1^{re} Suite Op. 113
H. Stiehl, Impressions du Soir
R. Goss-Custard, Slumber Song
 id. Gondoliera
 id. 2 Spring Songs
 id. Evening Song
 id. Cantilene in E.
F. Gernsheim, Romance
R. Wagner, Album-Sonate
 id. Albumblatt
 id. Prelude to Tristan and Isolde
 id. „Iohengrin“, Introduction of III. Act
 id. Isoldens Liebestod

2/11/18

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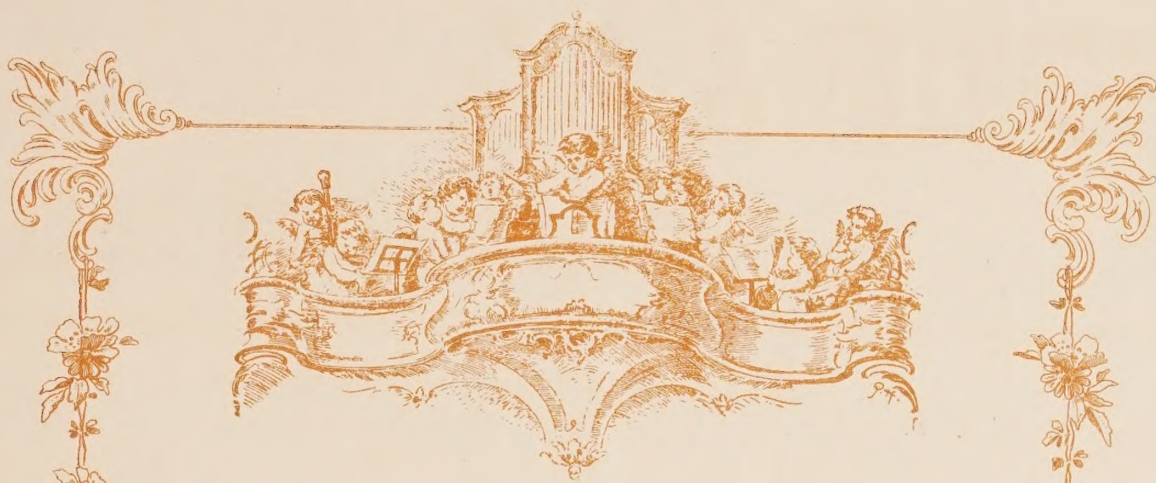
			NET S. D.
BOELY, A. P. F.	Album of 15 Popular Pieces	(Westbrook)	2 0
LEMMENS, J.	12 Pieces	(Best)	2 0
MERKEL, G.	24 Pieces	(Westbrook)	4 0
WÉLY, LEFÉBURE.	25 Pieces	(Westbrook)	2 0

ORGAN ALONE:

ADAM, A.	Rêverie religieuse	(Best, No. 30)	1 6
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BENEDICT, J.	Marche des Templiers	(Best, No. 5)	2 0
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ELGAR, E.	Sursum corda, Op. 11	(Lemare, No. 18)	2 0
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EVANS, E.	Sunday Morning		1 6
FAULKES, W.	See Separate List		
FAURE, J.	Les Rameaux, Hymne	(Westbrook, No. 9)	1 6
GOLDMARK, C.	Andante from the Rustic Symphony	(Lemare, No. 2)	2 0
—	Finale from the Rustic Symphony	(Lemare, No. 3)	2 6
GOUNOD, CH.	Meditation (Ave Maria)	(King Hall)	1 6
—	Nazareth	(Westbrook, No. 2)	1 6
—	Berceuse (Sérénade) and O Salutaris	(Westbrook, No. 15 a. b.)	1 6
GREY, CH. J.	Pieces No. 1. Hymne Céleste		1 6
	2. Chant Triomphal		1 6
	3. Andante Pastorale		1 6
	4. Marche Solennelle		1 6
	5. Berceuse		1 6
	6. Grand Choeur		1 6
	7. Cantilène Dramatique		1 6
	8. Sonata in G minor		2 0
	9. Intermezzo		1 6
	10. Offertoire		1 6
	11. Fantaisie Symphonique		2 0
	12. Symphony in F		2 0
	13. Idylle		1 6
	14. Marche Nuptiale in A flat		1 6
	15. Toccata		1 6
	16. Overture		1 6
	17. Meditation		1 6

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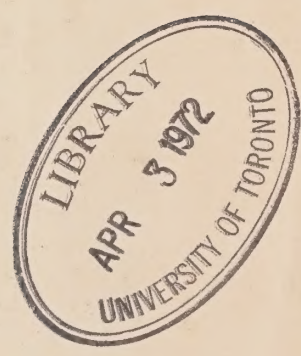
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ITALY 1919

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ALBUMBLATT.

I Clarionet and Lieblich 8 ft
II Soft 8 ft
III Celeste and Lieblich 8 ft
Ped. soft 16 ft & 8 ft

R. WAGNER.

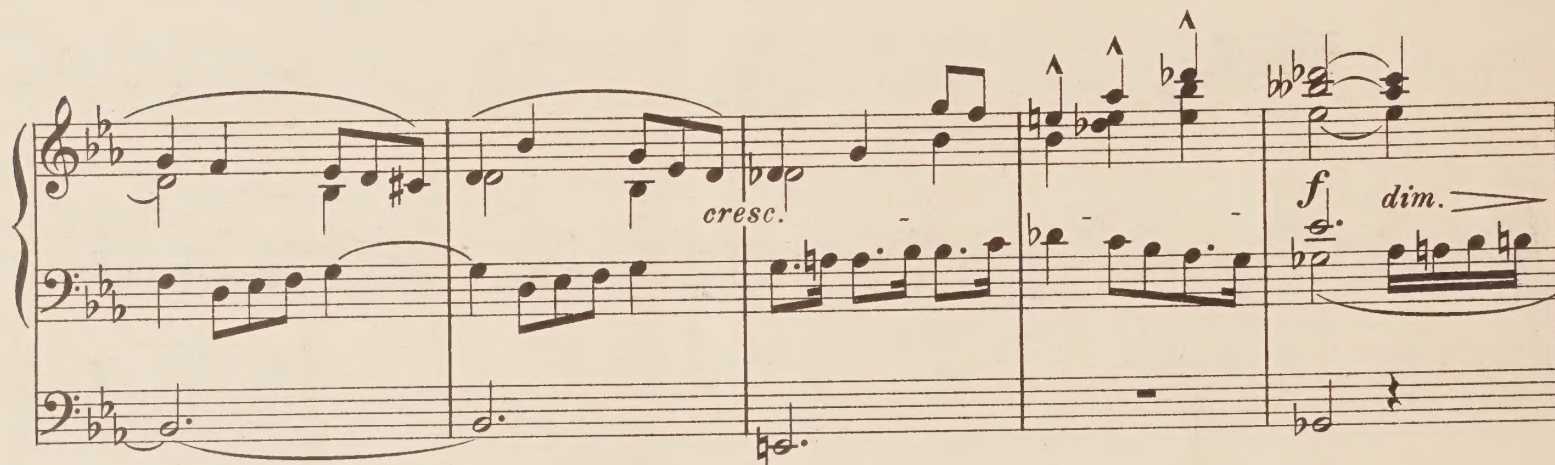
arr. for the Organ
by Reginald Goss-Custard.

MANUAL. (III *p*)

PEDAL.



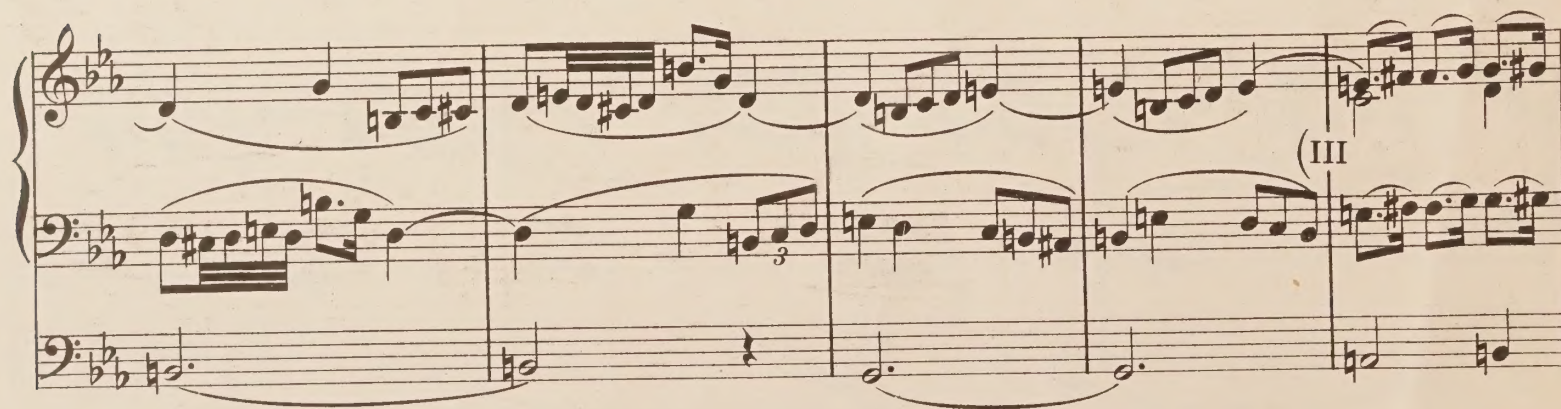
First system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves have bass clefs and the same key signature. The music includes various notes, rests, and dynamic markings. A 'p' (piano) marking is present. Roman numerals II and III are used to indicate fingerings.



Second system of musical notation. It continues the piece with similar notation. A 'cresc.' (crescendo) marking is present. The system ends with a 'f' (forte) marking followed by a 'dim.' (diminuendo) marking.



Third system of musical notation. It includes a 'cresc.' marking, a 'dim. p' marking, and a 'p' marking. A text instruction 'I Gamba with Trem.' is written below the middle staff. Roman numeral III is used for fingering. A triplet of eighth notes is marked with a '3'.



Fourth system of musical notation. It continues the piece with various notes and rests. A triplet of eighth notes is marked with a '3'. A Roman numeral III is used for fingering.



First system of musical notation. The top staff (treble clef) features a melodic line with a triplet of eighth notes marked with a '3' and the tempo instruction 'a tempo'. The middle staff (bass clef) contains a rhythmic accompaniment with a 'poco rit. mf' marking. The bottom staff (bass clef) has a simple bass line. The system concludes with a first ending bracket labeled 'I' and a second ending bracket labeled 'II'.



Second system of musical notation. The top staff (treble clef) begins with a piano 'p' dynamic. The middle staff (bass clef) features a triplet of eighth notes marked with a '3'. A third ending bracket labeled '(III)' spans the end of the system. The bottom staff (bass clef) continues the bass line. The system concludes with a piano 'p' dynamic.



Third system of musical notation. The top staff (treble clef) features a melodic line with a piano 'p' dynamic. The middle staff (bass clef) contains a triplet of eighth notes marked with a '3'. The bottom staff (bass clef) continues the bass line.



Fourth system of musical notation. The top staff (treble clef) features a melodic line with a 'dim.' (diminuendo) marking and a triplet of eighth notes marked with a '3'. The middle staff (bass clef) contains a triplet of eighth notes marked with a '3'. The bottom staff (bass clef) features a 'cresc.' (crescendo) marking. The system concludes with a pianissimo 'pp' dynamic.

First system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes and a half note. The bass staff contains a bass line with a half note and a quarter note. Dynamics include *dim.* (diminuendo) and *poco f* (poco forte). A first ending bracket is marked with a '1'.

Second system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains a bass line with a half note and a quarter note. Dynamics include *p* (piano), *cresc.* (crescendo), *p* (piano), *sf* (sforzando), and *p* (piano). A triplet of eighth notes is marked with a '3'.

Third system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains a bass line with a half note and a quarter note. A second ending bracket is marked with a 'II'. The system concludes with the instruction *Ped-II* (Pedal II).

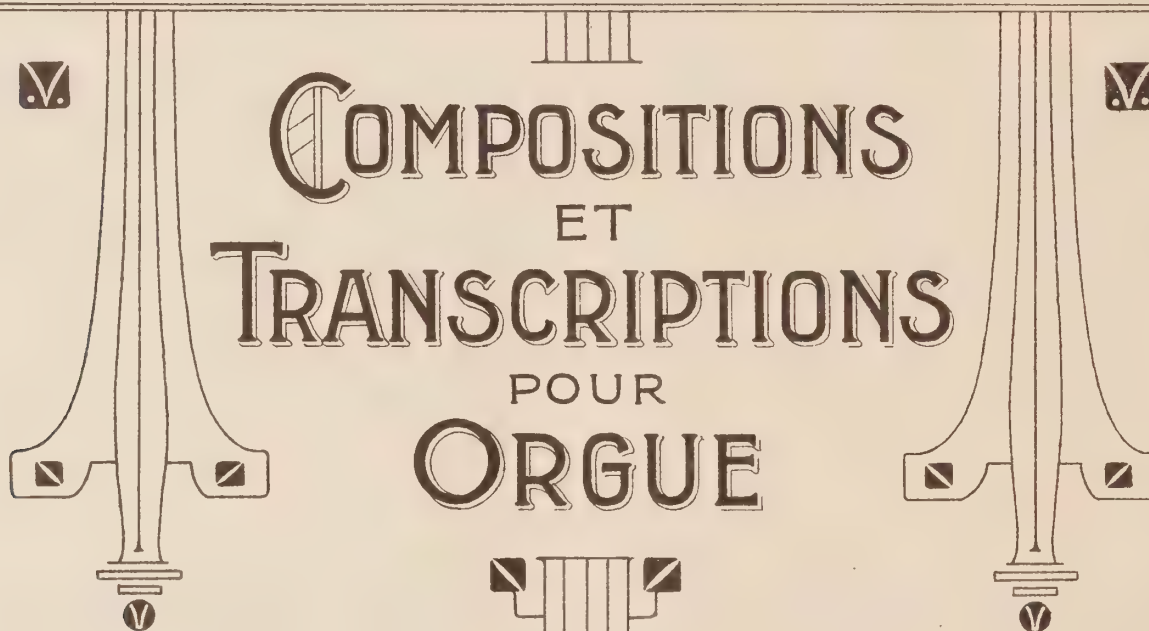
Fourth system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains a bass line with a half note and a quarter note. Dynamics include *piu f* (pianissimo forte) and *f* (forte). A triplet of eighth notes is marked with a '3'.

First system of musical notation. It features a grand staff with treble and bass clefs. The right hand (treble clef) contains a complex melodic line with many beamed sixteenth and thirty-second notes. The left hand (bass clef) has a simpler accompaniment. A first clarinet part, labeled "I Clar.", enters in the third measure. Dynamic markings include "dim." and fingerings "(III)".

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand has some rests followed by a melodic entry. Dynamic markings include "piu p" and "pp". Fingerings "(III)" and "(I)" are indicated.

Third system of musical notation. The right hand features a melodic line with a "rit." (ritardando) marking. The left hand has a "cresc." (crescendo) marking. A first gamba part, labeled "I Gamba", enters in the third measure. Dynamic markings include "f dim" and "p". Fingering "(III)" is shown.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand has a "piu p" (pianissimo) marking. The system concludes with a "pp" (pianissimo) marking. The notation includes various rests and melodic fragments.



1. Compositions:

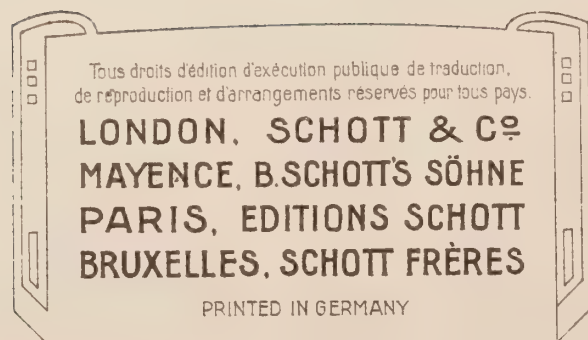
Prière.....
Prélude „à la Séquence“.

2. Transcriptions:

Schumann R. Op.15.
Träumerei. Bittendes Kind.
Der Dichter spricht:
Kind im Einschlummern...

Wagner R.
Träume (aus fünf Gedichte)

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Dimanche Matin.....



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LEYBACH, J.	Evening Prayer (Westbrook, No. 17)	1 6
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LISZT, FR.	Sposalizio (Lemare, No. 7)	2 0
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NEVIN, E.	Slumber Song (Lemare, No. 8)	2 0
RAFF, J.	Festival March (Westbrook, No. 6)	2 0
RAKOCZY MARCH (Best, No. 18)	1 0
RAMEAU, J. B.	Rigaudon, from Dardanus (Best, No. 19)	1 0
RAVINA, H.	Adoremus (Westbrook, No. 8)	1 6
RUBINSTEIN, A.	Rêve Angélique (Lemare, No. 9)	2 0

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—	Russell's Voluntary	(Journal, No. 4)	1 6
STEGGALL, R.	Romance		1 6
STOJOWSKI, S.	Mélodie	(Goss-Custard)	1 6
TSCHAIKOWSKY, P.	Andante cantabile (from 5 th Symphony)	(Lemare, No. 20)	3 0
—	Marche from La Casse Noisette	(Goss-Custard)	2 0
WAGNER, R.	Tannhäuser: Overture	(Lemare, No. 23)	3 0
—	— Elizabeth's Prayer	(Lemare, No. 24)	1 0
—	— Evening Star	(Lemare, No. 25)	1 6
—	— March	(Westbrook, No. 19)	2 6
—	Rienzi: Overture	(Lemare, No. 22)	3 0
—	— March	(Westbrook, No. 24)	1 0
—	— Prayer	(Westbrook, No. 18)	1 6
—	The Flying Dutchman: Overture	(Lemare, No. 31)	3 6
—	Lohengrin: Prelude Act I	(Lemare, No. 21)	2 0
—	— Prelude Act III and Bridal Music	(Lemare, No. 16)	2 0
—	— Grand March for Wedding Procession	(Westbrook, No. 21)	1 6
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—	Siegfried: Woodland Murmurs	(Lemare, No. 11)	3 0
—	The Dusk of the Gods: Siegfried's Rheinfahrt	(Lemare, No. 19)	2 0
—	— Siegfried's Funeral March	(Lemare, No. 30)	2 0
—	The Mastersingers: Overture	(Lemare, No. 15)	2 0
—	— Walther's Prize Song	(Westbrook, No. 12)	1 0
—	— The same	(Goss-Custard)	1 6
—	— Prelude to Act III	(Lemare, No. 27)	1 6
—	— The same	(Lux)	2 0
—	— March	(Westbrook, No. 22)	1 6
—	Parsifal: Prelude, Act I	(Lemare, No. 12)	2 0
—	do. Act III	(Lemare, No. 13)	1 6
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—	Siegfried-Idyll	(Lemare, No. 10)	3 0
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WIDOR, C. M.	Marche Nuptiale	(Westbrook, No. 59)	1 6
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